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FRENCH PAINTINGS

OF THE NINETEENTH CENTURY FROM THE BURRELL COLLECTION

THE ARTS COUNCIL OF GREAT BRITAIN

1950

FOREWORD

In 1944 Sir William and Lady Burrell made a magnificent gift of their art collection to the City of Glasgow. This collection includes, besides pictures and sculpture, the unrivalled collection of tapestries, other textiles, silver, furniture, stained glass and examples of Sumerian, Egyptian, Greek, Etruscan, and Chinese art. The Corporation of Glasgow exhibited a varied selection of these treasures, numbering as many as 1,184 items, in the McLellan Galleries, Glasgow, in 1949, and has now generously permitted this selection of paintings to be made accessible to the public outside Scotland through the Arts Council.

In so far as Sir William Burrell has attempted to gather together a group of paintings representative of any specific period of art, he has acquired a notable group of French paintings of the nineteenth century, and this selection exhibits the quality and extent of his choice in this field. Unfortunately, owing to their delicate nature, several exquisite works in pastel, by Degas, Renoir, Manet and Millet, have had to be omitted. By Sir William's special desire, ten works by Joseph Crawhall, the Northumbrian artist who was associated with the group which came to be known as the Glasgow School, and in whose works the Burrell Collection is rich, are also included in this exhibition.

The Arts Council wishes to express its deep gratitude, in the first instance to Sir William Burrell for his sympathetic interest in this exhibition, secondly, to the Corporation of the City of Glasgow, especially to the Convener of the Glasgow Art Gallery Committee, Treasurer J. D. Kelly and to the Director, Dr T. J. Honeyman, for agreeing to lend these pictures to be shown in thirteen different towns in England and Wales, and thirdly, to Mr Andrew Hannah, Keeper of the Burrell Collection, for his inestimable help in the practical organization of the exhibition. Two pictures, by Daubigny and Michel, which Sir William Burrell presented to Berwick-on-Tweed, have also been included by courtesy of the Corporation. The Council also wishes to thank Mr Denys Sutton, who has prepared the catalogue which incorporates much new material as a result of his researches.

PHILIP JAMES

INTRODUCTION

THE collection of Sir William Burrell may be esteemed in its own right as one of the most comprehensive gatherings of works of art formed in recent years, and as a signal demonstration of the ability of an individual to employ his wealth for the acquisition of so many notable objects. But the collection may also be studied, if the expression be permitted, as a document in the history of culture. Besides its intrinsic value, it shows how that yearning for beautiful objects which inspired so many of its owner's contemporaries could be realized in a tangible form. Sir William Burrell, who is now eighty-eight years old, is a member of a generation of the '60s, which witnessed the heroic days of art life in Glasgow. His collection is as much a part of this cultural atmosphere as the painting of MacGregor or the architecture of C. R. Mackintosh.

The reasons why Glasgow became such an important art centre at the close of the nineteenth century are far from simple and would well repay analysis. Here no more than a slight sketch can be given. Some of the reasons are to be found in the simultaneous existence in the city of so many different tendencies and temperaments. The dynamic and adventurous atmosphere of Glasgow itself must have had much to do with the interest in art. New methods were desired in engineering or business, and craftsmanship demanded, and these qualities were likewise sought in art. A sense of rivalry with the academic tradition of Edinburgh, too, encouraged patrons to support revolutionary ideas. Mackintosh, though receiving no general recognition, had some enlightened patrons. This consciousness of the novelty of the epoch made Patrick Geddes in a brochure issued at the time of the International Exhibition of 1888 maintain that art should express the new developments that had occurred in science and philosophy.

This awareness of the contemporary scene had early made the Scottish collector and amateur take note of contemporary trends in modern art, and that these had mainly occurred in France was not disagreeable in the country of the Auld Alliance. For one reason or another the art of Barbizon exerted a great appeal on Scottish collectors, whether they came from Glasgow or not, and some of the most important dealers, critics and collectors of this school—David Croal Thomson, R. A. M. Stevenson, Alexander Young—were from the North. This predilection is understandable when we compare the simplicity of

Millet's peasants with the poetry of Burns. By 1886, in any case, it was possible for R. T. Hamilton Bruce, a cultivated dilettante and a member of the board of *The National Observer*, to arrange a section of modern French and Dutch painting from Scottish collections at the Edinburgh International Exhibition; and the Scottish contribution bulked large in the exhibition of the French and Dutch Romanticists organized by W. E. Henley at the Dowdeswell Gallery in 1889. The Scottish collector was in the forefront of opinion and characteristic of this enlightenment was that the *National Observer* carried one of the first articles to appear on Degas.

In keeping with the spirit of the city, the young Glasgow artists, 'the boys', as they were called, were equally interested in the most advanced trends, and they were imbued with a spirit of revolt. They were part of that wave, which included the New English Art Club and the German Secession. Their work achieved considerable success in London when shown at the Grosvenor Gallery in 1890, and they received much attention at Munich, then one of the leading artistic centres in Europe. They reflected many influences, of Whistler (whose portrait of Carlyle was later purchased by the Art Gallery), of Bastien Lepage, of Velasquez (on whom R. A. M. Stevenson wrote a brilliant essay), and of Japonaiserie. Above all they turned to nature. Men such as Lavery, Guthrie, Macgregor, Stevens, D. Y. Cameron, E. A. Walton and Crawhall were happy working at the Brig o'Turk above Loch Achray. From the beginning they had to face the charge that they had forsaken Scotland for Paris but the School's position was made clear in an article published in *The Scottish Art Review*. 'No charge can be more unfounded. The pursuit of serious study in Paris has been but an incident rendered in most cases imperative by an overmastering desire to obtain a knowledge of form as the basis of good art. The impetus which induced the temporary expatriation of several painters was the discovery that there are greater things in art than are dreamt of in local philosophy. Familiarity with the works of Turner, Constable, Corot, Millet, Israels, Mauve, Mesdaag and the brothers Maris revealed to some the comparative narrowness of aim and feebleness of methods identified with what was called the Scotch School, and while a number of the younger men alluded to were able to take advantage of the splendid facilities accorded in Paris, some of the ablest among them had never studied out of the country, but had independently arrived at much of the same conclusions as to what qualities in art they most value and must most ardently strive to attain. These, amongst others, we deem to be perfect tonality, the intelligent sacrifice of small things in nature, if the great truth and structure, atmosphere and dignity of presentation could be attained.' Here they showed that desire to broaden their vision. Their definition recalls that at this period Sir William Burrell was beginning to form his own collection, and he still adheres to his affection for Maris and the Dutch school of The Hague Yet his taste has broadened, to include Degas and the Impressionists and he has also shown a great liking for Far Eastern Art, which in a different

way was shared by the painters, W. A. Hornell and Joseph Crawhall.

In extending their tastes, the Glasgow collectors such as Sir William Burrell and W. A. Coats were greatly assisted by the dealers John Forbes White and Alexander Reid. Alexander Reid had the advantage of knowing Paris well and was on friendly terms with Van Gogh who painted his portrait and who wrote him a number of letters, which Reid unfortunately destroyed. He had begun with the men of Barbizon but then moved on to the Impressionists, persuading his clients to do likewise, and his example also influenced the younger painters. He organized various important exhibitions at his galleries, which were at 117-131 West George Street and were known as the La Société des Beaux Arts. In 1887, for instance, he organized the first Fantin-Latour exhibition consisting of thirty-five works straight from the artist's studio. His later exhibitions included Boudin, who was extremely successful in Scotland, and in 1920 he exhibited over twenty paintings by Vuillard. In all his discoveries Reid was followed by his Scottish clientele, including Sir William Burrell who was one of his devoted admirers. By the '20s Clive Bell could say that 'the amateurs of that City (Glasgow) were the first in Britain to salute the genius of the French Impressionists'.

This interest in French art was to find reflection in Glasgow painting of a later generation. Though Sir William Burrell's collection closes with the Impressionists, Glasgow's interest in modern painting remained constant. Post-Impressionism was represented in various private collections and found enthusiastic supporters in Peploe and Leslie Hunter, whose painting was carried by Reid. It is significant of the love of French art in Glasgow that nineteenth century French painting is now formally represented in the broad selection given to his native city by Sir William.

DENYS SUTTON

CATALOGUE

NOTE

In accordance with their general rule, with which the writer of the catalogue wishes to be associated, the Arts Council do not accept responsibility for the attributions of the pictures in their exhibitions.

With the exception of the following numbers, all the pictures and drawings in this catalogue were exhibited with the large selection of the Burrell Collection shown at the McLellan Galleries, Glasgow, in 1949: 1, 2, 4, 7, 8, 14, 16, 31, 32, 36, 37, 41, 43, 45, 46, 47, 48, 49.

FRENCH PAINTINGS OF THE NINETEENTH CENTURY

FRANÇOIS BONVIN (*Vaugirard* 1817–*Saint Germain-en-Laye* 1887)

He was of humble origin and first worked as a printer. He studied under Granet. During the second half of the nineteenth century he enjoyed, together with Ribot, a reputation as an exponent of realism. He mainly painted still-lifes which show the influence of Chardin and of the Dutch genre painters of the seventeenth century.

1. STILL LIFE: JUG AND CHEESE

Oil on canvas, 14½ × 11 in. (36.2 × 27.9 cm.)

Signed: F. Bonvin 1854

2. STILL LIFE: PEARS

Oil on canvas, 12½ × 16¼ in. (31.8 × 41.3 cm.)

Signed: F. Bonvin 1884

LOUIS EUGÈNE BOUDIN (*Honfleur* 1824–*Deauville* 1898)

Boudin owned a stationery and framemaker's shop in Le Havre. Stimulated by Millet, he lost interest in the business and in 1850 went to Paris to study art. Sponsored by Troyon and Couture, he attended the Ecole des Beaux-Arts, and produced genre pictures, but became more interested in landscape and direct studies from nature. He was influenced by Courbet and Corot, but the strongest influence was that of Jongkind. He painted in the open, studying effects of sky and sea and changing atmosphere. At Le Havre he became Monet's first teacher, and was admired by the latter's friends, though he exhibited only once with the Impressionists, at their first group show in 1874. But, through Monet, his

influence on the evolution of landscape painting was felt. A prolific painter, from 1860 onwards he lived at Honfleur, and his subjects were taken from the Channel and North Sea coasts.

3. THE EMPRESS EUGÉNIE ON THE BEACH AT TROUVILLE

Oil on panel, $13\frac{5}{8} \times 22\frac{1}{2}$ in. (34.5×57 cm.)

Signed: E. Boudin '63

Coll: with Reid and Lefevre

Exhib: Loan Exhibition of Masterpieces of French Art of the Nineteenth Century, Agnews Gallery, Manchester, 1923, (Cat. No. 2); Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 12); Exhibition of French Art, Royal Academy, London, 1932 (Commemorative Catalogue, 1933, No. 273); Paintings from the Burrell Collection, The Arts Council (Scotland), 1947 (Cat. No. 6; repr. in colour); Landscape in French Art, Royal Academy, London, 1949/50 (Cat. No. 346)

Lit: *19th Century French Pictures in the Burrell Collection*, The McLellan Galleries, Glasgow Art Gallery, n.d. [1949] repr. p. 8

4. THE PIER AT TROUVILLE PLATE IV

Oil on canvas, $26\frac{1}{2} \times 38\frac{1}{4}$ in. (67×98.5 cm.)

Signed: Eugène Boudin '69

Coll: Anon. Sale, Christie, 14.6.1912 (lot 96); J. Tattershall, Dundee; with Alex. Reid

Exhib: Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 49); Landscape in French Art, Royal Academy, London, 1949/50 (Cat. No. 347; repr. *Book of Illustrations*, p. 47)

Lit: W. R. Sickert, *The Southport Visitor*, 1924, p. 34; *19th Century French Pictures in the Burrell Collection*, The McLellan Galleries, Glasgow Art Gallery, n.d. [1949], repr. p. 21

5. A DUTCH CANAL

Oil on panel, $10 \times 13\frac{1}{2}$ in. (25.4×34.3 cm.)

Signed: E. 71

Coll: with Barbizon House

Exhib: Paintings from the Burrell Collection, The Arts Council (Scotland), 1947 (Cat. No. 5)

6. THE THREE WASHERWOMEN

Oil on panel, $8\frac{3}{4} \times 13\frac{1}{4}$ in. (22.2×33.7 cm.)

Signed: E. Boudin

Coll: with Gérard fils; with the French Galleries, London

Exhib: Paintings from the Burrell Collection, The Arts Council (Scotland), 1947, (Cat. No. 8)

7. SHIPPING AT DEAUVILLE

Oil on canvas, 9×13 in. (24.8×33 cm.)

Signed: E. Boudin

Exhib: The Spirit of France, Glasgow Art Gallery, 1943 (Cat. No. 25)

8. THE WASHERWOMEN—THE PORT OF DEAUVILLE

Oil on board, $7\frac{1}{2}\times9\frac{1}{2}$ in. (19×24 cm.)

Signed: E. Boudin

Coll: with Beugniet; with the French Galleries, London

9. LE GRAND VOILIER—THE PORT OF DEAUVILLE

Oil on canvas, $11\frac{1}{4}\times8\frac{3}{4}$ in. (28.6×22.2 cm.)

Signed: E. Boudin '91

Coll: with Gérard fils; with Barbizon House

PAUL CÉZANNE (*Aix-en-Provence* 1839–1906)

He was the son of a banker of Aix-en-Provence, who obliged him to study law, but in 1861 he went to Paris to join his friend Emile Zola. There he worked regularly at the Académie Suisse (where he met Pissarro) with the intention of entering the Ecole des Beaux-Arts, in which he failed. He returned discouraged to Aix and entered his father's bank, but in 1862 went back to Paris, and continued to work at the Académie Suisse and to make copies in the Louvre. He met Guillaumin, Bazille, Monet, Sisley and Renoir, and Manet, whose influence on his work succeeded that of Delacroix and Courbet. Regularly rejected at the Salon, except in 1882, he exhibited at the Salon des Refusés in 1863, and with the Impressionists in 1874 and 1877. Before the latter dates he worked with Pissarro at Auvers-sur-Oise and Pontoise. Otherwise he spent part of the year in Paris and part in his native Aix and nearby L'Estaque and Gardanne. After 1882, discouraged by his lack of success, he lived in virtual retirement in Provence. He now abandoned Impressionism, though retaining the habit of working out of doors, and concentrated on the exploration of spatial relations and the fundamental character of form and structure. In 1895 Vollard arranged an exhibition in Paris of his pictures, and from 1899 he showed at the Salon des Indépendants. Although scorned by the general public, Cézanne's art had an increasing effect on younger painters, and his influence on modern painting has been paramount.

His complete work is catalogued by L. Venturi, *Cezanne, son art—son oeuvre*, Paris 1936, 2 vols. His correspondence was published by John Rewald (Paris 1936; English edition, London 1941).

10. ZOLA'S HOUSE AT MÉDAN PLATE VIII

Oil on canvas, $23\frac{1}{4}\times28\frac{1}{2}$ in. (59×72 cm.)

Signed: P. Cézanne

Coll: Paul Gauguin (in Copenhagen from 1890); E. Brandes, Copenhagen; Alfred Gold, Berlin; Pagenstecher, Wiesbaden; Tietz, Amsterdam; with Reid and Lefevre (1936)

Exhib: French Paintings of the 19th Century, National Gallery, Ottawa, January 1934; Art Gallery, Toronto, February 1934; Art Association, Montreal, March 1934 (Cat. No. 11); Johnson Galleries, Montreal, 1935; Corot to Cézanne, Reid and Lefevre, London, June 1936 (Cat. No. 3,

repr.); Eugène Boudin and some Contemporaries, Reid and Lefevre, London, October 1936 (Cat. No. 20, repr.); Cézanne, Bignou Gallery, New York, November-December 1936 (Cat. No. 13); Cézanne, Reid and Lefevre, London, June 1937 (Cat. No. 12, repr.); French Art: 19th and 20th Centuries, Glasgow, April 1937 (Cat. No. 14, repr.); The Spirit of France, Glasgow Art Gallery, June 1943 (Cat. No. 51); A Century of French Art, 1840–1940, National Gallery of Scotland, Edinburgh, 1944 (Cat. No. 193); Paintings from the Burrell Collection, The Arts Council (Scotland), 1947 (Cat. No. 10; repr. in colour); Landscape in French Art, Royal Academy, London, 1949/50 (Cat. No. 503)

Lit: P. Gauguin, *Avant et Après*, Paris 1923, p. 231; *Cicerone*, 1927, p. 425; L. Venturi, *Cézanne, son art—son oeuvre*, Paris 1936, No. 325 (as 'Le Chateau de Médan'); Herbert Read, *Burlington Magazine*, LXIX (1936), p. 36 (repr.); *The Studio*, November 1936 (repr. in colour, p. 233); J. Rewald, *Cézanne et Zola*, Paris, 1936, p. 103, fig. 43; *Life*, 12 April 1937 (repr. in colour); J. Rewald, *Cézanne*, Paris, 1939, p. 244, fig. 52; *19th Century French Pictures in the Burrell Collection*, The McLellan Galleries, Glasgow Art Gallery, n.d. [1949], repr. p. 9.

Painted c.1880 at a time when Cézanne frequently stayed with Zola at Médan

JEAN-BAPTISTE CAMILLE COROT (*Paris* 1796–1875)

His parents ran a fashionable drapery and millinery shop in Paris and after a good classical education he worked until 1822 in a cloth warehouse. His parents then consented to his becoming a painter and he studied first under Michallon, and after his death under Bertin. He travelled widely in France and visited Italy three times, in 1825/8, 1834 and 1843. He never married and devoted his whole life to painting. He was a man of modest tastes and contributed largely to charity and to the support of less fortunate artists; many stories are told of his generosity. He stayed frequently in the region of Fontainebleau and was closely associated with the Barbizon school of landscape painters. His immense output includes landscapes painted out of doors and full of fresh observation, and others in the current academic tradition, of which 'Homer and the Shepherds', recently shown in the exhibition of Landscape in French Art at Burlington House, is an example. He also painted portraits and figures. During his first Italian journey, he developed his ability to sketch the main theme and outline in a few lines. With time he attempted to render the soft middle tones. Late in life he enjoyed great success and has been much imitated and forged. He was interested in the Impressionists and had a direct influence on them as the adviser of Pissarro and the teacher of Berthe Morisot. His aim was always to render his *emotion initiale*, and, as he said, 'no matter what first impression is made by a sight or object, if we have been really touched the sincerity of our emotions will be communicated to others'. His work was catalogued by A. Robaut, *L'Oeuvre de Corot*, Paris 1905, 4 vols., a supplement to which, by A. Schoeller and J. Dieterle, appeared in 1948.

11. SHIPPING

Oil on canvas, $6\frac{3}{4} \times 10\frac{3}{4}$ in. (17×28 cm.)

Stamped: Vente Corot

Coll: Corot Sale, 1875 (lot 61, 925 francs); with Paul Durand-Ruel; James Kirkpatrick, Glasgow (Sale. c.1913); with Alex. Reid

Exhib: Inaugural Loan Exhibition, Kirkcaldy Art Gallery, Glasgow, 1925 (Cat. No. 155)

Lit: A. Robaut, *L'Oeuvre de Corot*, Paris, 1905, Vol. II, No. 234

Painted 1830/40

12. STUDY OF A WOMAN PLATE II

Oil on canvas, 18×10½ in. (44×26 cm.)

Signed: Corot. Bears a label: 'Mr Grisard Père 11 January 1871'

Coll: Grisart Père; Charles de Tournemine, Sale, Paris, 15.4.1880 (lot 16, 825 francs)

Exhib: Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 52); Paintings from the Burrell Collection, The Arts Council (Scotland), 1947 (Cat. No. 12)

Lit: A. Robaut, *L'Oeuvre de Corot*, Paris 1905, Vol. II, p. 228, No. 661; *19th Century French Pictures in the Burrell Collection*, The MacLellan Galleries, Glasgow Art Gallery, n.d. [1949], repr., p. 4; *Art News*, New York, November 1949, p. 40

Painted 1850/55

13. A PEASANT HOUSE AT FONTAINEBLEAU

Oil on canvas, 21½×18 in. (54.6×45.7 cm.)

Signed: Corot

Coll: Knyff; Clapisson; with Beugniet (1887); with Durand-Ruel (1890); with Sedelmeyer (1891)

Exhib: Ecole des Beaux-Arts, 1875 (Cat. No. 143); Hollender and Cremetti, London, June 1891 (Cat. No. 60); Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 2)

Lit: A. Robaut, *L'Oeuvre de Corot*, Paris, 1905, Vol. III, No. 1316

Painted 1860/70

JEAN DESIRÉ GUSTAVE COURBET

(*Ornans 1819–La Tour de Peilz, near Vevey, Switzerland, 1877*)

Son of a farmer of Ornans, he received a classical education, and studied law in Paris. The Spanish paintings in the Louvre impressed him so deeply that he determined to become a painter, and joined the Académie Suisse, also receiving help from the painter Bonvin. After years of lack of success, he finally attracted some attention due to the efforts of his friends, who included Baudelaire, Proudhon, Corot and Daumier, and the collector Alfred Bruyas. His interest in socialism attracted the young realist writers like Daudet and Zola. He turned away from the academic style and painted with great realism still-lifes, flowers, nudes, animals and land- and seascapes. In 1855, after his 'Painter's Studio' was rejected at the Great Exhibition, Courbet held his own exhibition, which he repeated in 1867. His travels took him to Holland, Germany and Switzerland, as well as all over France. In 1871 after the Paris Commune, he was held responsible as President of the Commission of Fine Arts, for the demolition of the Vendôme column, condemned to pay for its re-erection, and fled to Switzerland, where he died. His work and teachings had a great influence on the painting of Monet and Pissarro.

14. PORTRAIT OF MLLE AUBE, CALLED 'LA DAME A L'OMBRELLE'

Oil on canvas, 36×29 in. (92×43.2 cm.)

Coll: with Alex. Reid

Exhib: Exposition particulière de Courbet, Paris, 1867 (as 'Portrait de Mlle A. de L. . . .'); An

Exhibition of French Pictures, McLellan Galleries, Glasgow, January-February 1920 (Cat. No. 38); The Burlington Fine Arts Club, 1922; Loan Exhibition of Masterpieces of French Art of the 19th Century, Agnew's Gallery, Manchester, 1923 (Cat. No. 8); Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924(Cat. No. 27); Cinquante Ans de Peinture Française, 1875-1925, Musée des Arts Décoratifs, Paris, May-July 1925 (Cat. No. 22, repr.); McLellan Galleries, Glasgow, January 1928 (Cat. No. 38); Paintings from the Burrell Collection, The Arts Council (Scotland), 1947 (Cat. No. 15, repr.)

Lit: W. R. Sickert, *The Southport Visitor*, 5.4.1924, p. 31; Charles Léger, *Courbet*, Paris, 1929, p. 117; Pierre Courthion, *Courbet*, Paris, 1931, pl. 68

Painted in 1866

15. STILL LIFE: POMEGRANATES

Oil on panel, $10\frac{1}{2} \times 14$ in. (26.7×35.6 cm.)

Signed: G. Courbet 71

Coll: with Alex. Reid; Mrs A. J. Kirkpatrick

Exhib: International Exhibition, Glasgow, 1901 (No. 1425); Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 18); Paintings from the Burrell Collection, The Arts Council (Scotland), 1947 (Cat. No. 13)

Lit: Ina M. Hammer, *Apollo*, October 1949, p. 96 (repr.)

CHARLES FRANÇOIS DAUBIGNY (*Paris* 1817–*Auvers-sur-Oise* 1878)

Pupil first of his father, who was also a landscape painter and who passed on to him the academic tradition of Bertin, and then of Granet and Delaroche, in whose studio he worked for six months. After a journey to Italy in 1835/6 he worked for a while as an illustrator and contributed a view of Notre Dame and a religious painting to the Salon. At the end of the 1830s he turned to landscape painting and was attracted by the ideas then current at Barbizon. Forced to support his family by illustration, he painted landscape at the weekends. His views of Morvan, of the Dauphiné and of the Oise valley brought him rapid success; he received a state commission in 1859. Though he preferred the scenery around Paris, he also painted in Normandy, Picardy, England, Spain and Holland. He nearly always painted directly from nature and was particularly interested in reflections in water. A sale of his works was held after his death and another after that of his widow in 1891. The standard volume on him is E. Moreau-Nélaton: *Daubigny raconté par lui-meme*, Paris, 1925.

16. CAPE GRIS-NEZ

Oil on canvas, 13×12 in. (33×53.5 cm.)

Signed: Daubigny

Exhib: Landscape in French Art, Royal Academy, London, 1949/50 (Cat. No. 244; repr. *Book of Illustrations*, p. 39)

Presented by Sir William Burrell in 1948 to the Corporation of Berwick-on-Tweed

Lent by the Corporation of Berwick-on-Tweed

HONORÉ DAUMIER (*Marseilles 1808–Paris 1879*)

He came to Paris as a young man and worked as a professional lithographer. He was invited to join the staff of Phillipon's weekly paper *La Caricature* in 1831 and became celebrated for his attacks on the July Monarchy, for which he was even sent to prison. After the reintroduction of censorship he turned from political to social comment, becoming a regular and prolific contributor to *Charivari*. He resumed, his political commentary after the Revolution of 1848. Towards the end of his life he suffered great poverty and received financial assistance from Corot. Though he is chiefly known for his lithographs, he produced a considerable number of paintings, watercolours and drawings, which show him to be a forerunner of Expressionism. Despite the essentially urban character of his art, he painted and drew landscape, though never working directly from nature. His paintings have been catalogued by E. Fuchs, *Der Maler Daumier*, Munich, 1927; supplement 1930. His prints are catalogued by L. Delteil, *Le Peintre-graveur illustré*, Paris, 1925-1926, 1930, Vols. XX-XXV.

17. THE BATHE — PLATE VI

Oil on panel, 10×12¼ in. (25×32 cm.)

Coll: M. . . . , Sale, Paris, 1899 (lot 5); Georges Feydeau, Sale, Paris, 22.5.1902 (lot 43); Hazard, Sale, Paris, 1-3.12.1919 (lot 94); with Alex. Reid; Leonard Gow, Glasgow

Exhib: Exposition Daumier, Paris, 1878 (Cat. No. 89), 1901 (Cat. No. 468); McLellan Galleries, Glasgow, February 1920 (Cat. No. 83); Inaugural Loan Exhibition, Kirkcaldy Art Gallery, Glasgow, 1925 (Cat. No. 13); Paintings and Drawings by Daumier, Reid and Lefevre, London, 1927 (Cat. No. 7); Corot to Cézanne, Reid and Lefevre, London, June 1930 (Cat. No. 15); Paintings from the Burrell Collection, The Arts Council (Scotland), 1947 (Cat. No. 2)

Lit: E. Klossowski, *Honoré Daumier*, Munich, 1908, No. 282; A. Bertram, *Honoré Daumier*, London, 1929, pl. 12; E. Fuchs, *Der Maler Daumier* (Supplement), Munich, 1930, No. 289A; C. Zervos, 'Les Problèmes de la Jeune Peinture', *Cahiers d'Art*, Paris, 1931, No. 3, p. 123

18. THE MILLER, HIS SON AND THE ASS — PLATE I

Oil on canvas, 52×38 in. (130×97 cm.)

Signed: H. Daumier

Coll: with Etienne Bignou; Colonel W. . . . (Canada); with Reid and Lefevre

Exhib: Salon of 1849; Paintings and Drawings by Daumier, Reid and Lefevre, London, 1927 (Cat. No. 2)

Lit: E. Klossowsky, *Honoré Daumier*, Munich, 1923, No. 4; E. Fuchs, *Der Maler Daumier*, Munich, 1927, No. 142, fig. 7; L. Venturi, *Peintres Modernes*, Paris, 1941, p. 183 (repr.); *Art News*, New York, November 1949, p. 42; *19th Century French Pictures in the Burrell Collection*, The McLellan Galleries, Glasgow Art Gallery, n.d. [1949], repr. p. 5

According to E. Fuchs (*op. cit.*), an identical sketch (128×97 cm.) was in the Hazard Collection, Orrouy, and is now in the Barnes Foundation, Merion, Philadelphia. A second, smaller, version (36×28 cm.) was once in the Otto Gerstenberg Collection, Berlin (Fuchs, Supplement, No. 302A) and is probably the picture formerly in the R. Muther Collection, Breslau (*cf.* Klossowski, *Honoré Daumier*, Munich, 1908, No. 13, repr.)

19. DON QUIXOTE AND SANCHO PANZA

Oil on panel, 13×19½ in. (33×49.5 cm.)

Signed: H. D.

Coll: P. A. Aubry, Sale, Paris 1897; with van Wisseling & Co., London-Amsterdam

Exhib: International Exhibition, Glasgow, 1901 (Cat. No. 1342); Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 10)

Lit: E. Klossowski, *Honoré Daumier*, Munich, 1908, No. 43, pl. 32; id, *Honoré Daumier*, Munich, 1923, No. 43, pl. 42; F. Fuchs, *Der Maler Daumier*, Munich, 1927, No. 162; *19th Century French Pictures in the Burrell Collection*, The McLellan Galleries, Glasgow Art Gallery, n.d. [1949], repr. p. 32

A related version (25.5×20 cm.) is now in the D. C. Phillips Memorial Gallery, Washington

20. THE PARADE

Chalk, pen and ink, Indian ink with wash, 17×12½ in. (38×26 cm.)

Inscr: A mon ami Jules Dupré: H. D.

Coll: Jules Dupré (who received it from the artist after having sold one of his pictures); with D. Croal Thomson

Exhib: Exposition Daumier, Paris, 1878 (Cat. No. 155); Exhibition of French Art, Royal Academy, London, 1932 (Commemorative Catalogue, 1933, No. 809)

Lit: M. Sadler, *Daumier, the Man and the Artist*, London, 1924 (repr.); E. Fuchs, *Der Maler Daumier*, Munich, 1927, No. 257B

A fully worked-up version of this drawing is in the collection of Madame Albert Esnault-Pelterie, Paris (Fuchs, No. 255), and another related drawing was with Martin (Fuchs, No. 257A). A sketch, executed with the quill, is reproduced by Jacques Lassaigne, *Daumier*, Paris, 1939, No. 148

21. L'AMATEUR D'ESTAMPES

Oil on canvas, 14×10 in. (35.6×25.4 cm.)

Signed: H. Daumier

Coll: with Barbizon House

Exhib: Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 29)

Lit: Barbizon House Record, London, 1923, pl. 16; M. Sadler, *Daumier, the Man and the Artist*, London, 1924, pl. 26; E. Fuchs, *Der Maler Daumier*, Munich, 1927, No. 109; J. Laver, *19th Century French Painting*, London, 1937, repr. frontispiece in colour

Wrongly stated by Fuchs (op. cit.) to be the painting formerly in the G. Viau Sale, and exhibited at the Daumier Exhibition of 1901 in Paris (No. 81). Though both pictures have the same subject and measurements, the version in the Viau Sale is in the collection of Mme Jacques Doucet, Paris

22. THE GOOD SAMARITAN

Oil on canvas, 58×45 in. (147.3×114.3 cm.)

Signed: H. Daumier

Exhib: Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 55)

Lit: A. Alexander, *H. Daumier, l'homme et l'oeuvre*, Paris, 1888, p. 273, No. 2; E. Klossowski, *Honoré Daumier*, Munich, 1908, No. 82; E. Fuchs, *Der Maler Daumier*, Munich, 1927, No. 151 (without comment)

23. SUSANNA AND THE ELDERS

Oil on panel, 8½×10½ in. (21.6×26.7 cm.)

Inscr. on back: Peintre de Daumier executé (?) en 1853 Ile St Louis

Exhib: Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 24)

24. THE TWO ADVOCATES

Wash, charcoal and chalk on paper, 9½×8¼ in. (24×21 cm.)

Signed: H. Daumier

Exhib: Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 129)

Lit: *19th Century French Pictures in the Burrell Collection*, The McLellan Galleries, Glasgow Art Gallery, n.d. [1949], repr. p. 14

25. BON CONFRERES

Pen and wash on paper, 10×13 in. (25.4×33 cm.)

Signed: H. Daumier

HILAIRE GERMAIN EDGAR DEGAS (*Paris* 1834–1917)

Degas came from a wealthy banking family, and embarked on a legal training; but deciding to devote himself to art, in 1885 he entered for a short while the Ecole des Beaux-Arts and studied under Lamothe, one of Ingres' ablest pupils. In 1856 he went to Italy for a few years and studied in particular the works of the Italian primitives. He painted several large pictures on historical or classical themes at this period, as well as portraits and portrait groups. Though retaining to a large degree a traditional execution derived from Ingres, he became increasingly interested in composition and unusual viewpoints, the rendering of movement and the depiction of subjects from contemporary life, such as racecourse, ballet and opera scenes, both in oil and pastel. He also worked in sculpture, particularly later in life. On his return from Italy he had met Manet, and through him came later to know the other members of the Impressionist Group. He had exhibited at the Salon from 1865, and in 1874 onwards exhibited regularly with the Impressionists (except in 1882), though remaining rather outside the group, with which, after the last Impressionist exhibition of 1886, his contact decreased. In 1872/3 he visited a branch of his family in New Orleans, and travelled fairly extensively in France, Spain and Italy. He accumulated an important collection, including works by Ingres, Delacroix, Corot, Cézanne, Gauguin and others, which was sold after his death in 1917. At the end of his life he was nearly blind. He had a

solitary disposition and was famous for his *bon-mots*. His work and personality had a great influence on W. R. Sickert amongst others. His paintings and pastels are catalogued by P. A. Lemoisne, *Degas et son oeuvre*, 4 vols, Paris, 1946–9. His letters have been published by M. Guérin (Paris, 1931).

26. A GIRL LOOKING THROUGH OPERA GLASSES — PLATE III

Oil on board, $12\frac{1}{2} \times 7\frac{1}{2}$ in. (31×19 cm.)

Exhib: Inaugural Loan Exhibition, Kirkcaldy Art Gallery, Glasgow, 1925

Lit: P. A. Lemoisne, *Degas et son oeuvre*, Vol. II, Paris, 1947, No. 268; T. J. Honeyman, *The Scottish Art Review*, Vol. II, No. 4 (1949), p. 10

Painted about 1869–72. A study for the painting was in the fourth Degas Sale, No. 894. Related works are Lemoisne Nos. 179, 209, 431, and lot 89 in the fourth Degas Sale

27. IN THE TUILERIES: THE WOMAN WITH THE UMBRELLA

Oil on canvas, $10\frac{1}{2} \times 7\frac{3}{4}$ in. (27×20 cm.)

Signed: Degas

Coll: Manzi; Denis Cochin; Jules Strauss (though not in the catalogue of the 1932 sale); with Reid and Lefevre

Exhib: L'Art Decoratif, Galerie des Arts, Paris, 1914; Degas, Galerie Georges Petit, Paris, 1924 (Cat. No. 22); A Century of French Painting, Glasgow, May, 1927 (Cat. No. 16); Works by Degas, Reid and Lefevre, Glasgow and London, 1928

Lit: Les Arts, Paris, June 1914 (repr.); P. Lafond, *Degas*, Paris 1918–19, Vol. II, p. 5 (repr.); J. B. Manson, *The Life and Work of E. Degas*, London, 1927 pl. 71; P. A. Lemoisne, *Degas et son oeuvre*, Paris, 1946–9, Vol. I, p. 144; Vol. II, p. 356, No. 920; *19th Century French Pictures in the Burrell Collection*, The McLellan Galleries, Glasgow Art Gallery, n.d. [1949], repr. p. 16; T. J. Honeyman, *The Scottish Art Review*, Vol. II, No. 4 (1949), p. 10

28. THE DANCING CLASS: 'ADAGE' — PLATE VII

Oil on canvas, 23×33 in. (58.4×83.8 cm.)

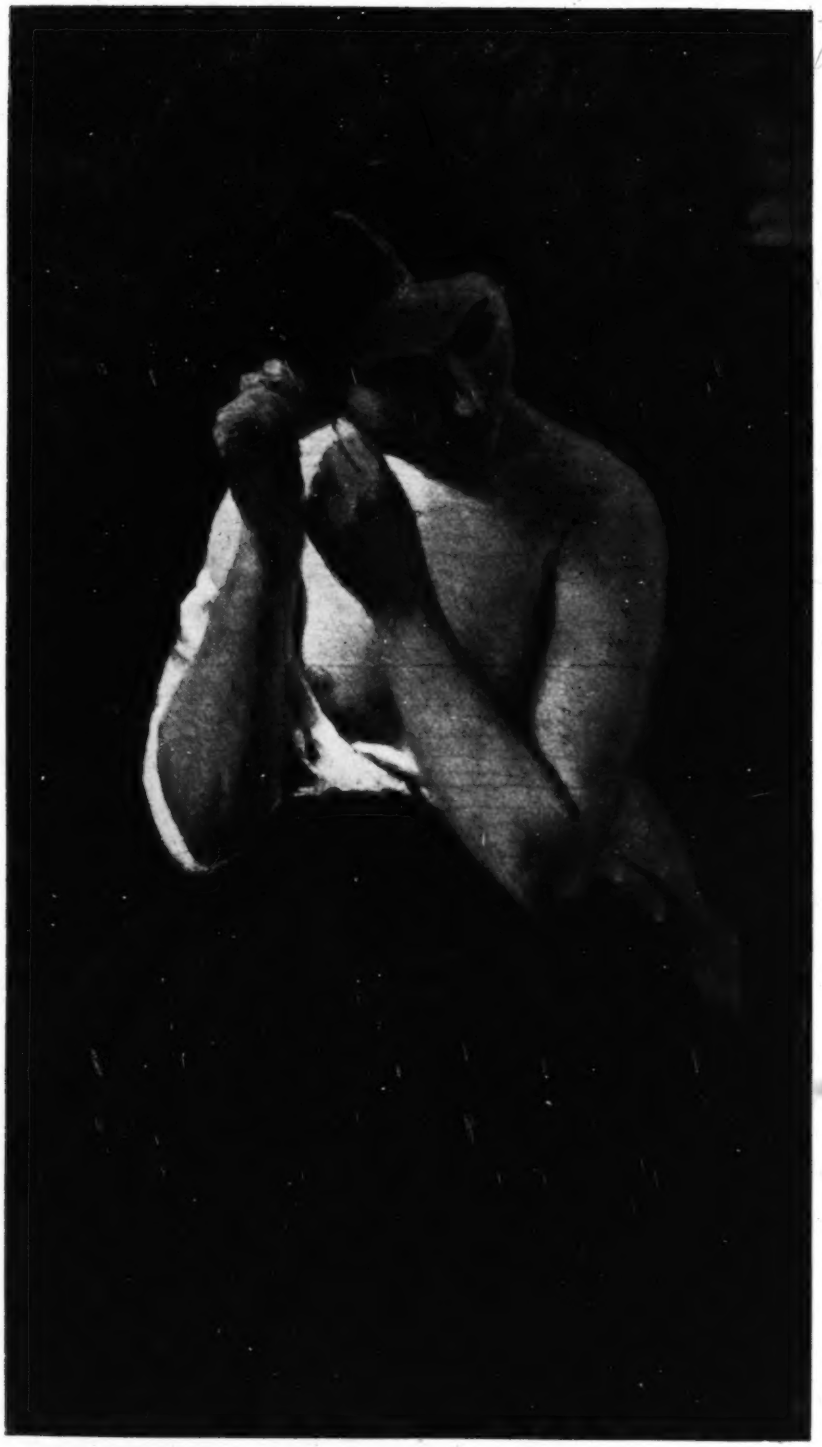
Signed: Degas

Coll: J. E. Blanche; with Reid and Lefevre

Exhib: Cent Ans de Peinture Française, Amsterdam, 1922 (Cat. No. 48); Degas, Galerie Georges Petit, Paris, 1924 (Cat. No. 48); Exhibition of French Art, Royal Academy, London, 1932 (Commemorative Catalogue, 1933, No. 353, pl. CXXIII)

Lit: G. Grappe, *E. Degas, L'Art et le Beau*, 3rd Year, 1911, No. 1, p. 47 (repr.); L. Hourticq, *Art et Décoration*, Paris, 1912, p. 100 (repr.); P. Lafond, *Degas*, Paris, 1918–9, Vol. I, p. 151 (repr.) J. Meier-Graefe, *Degas*, Munich, 1920, pl. XXX; Paul Jamot, *Degas*, Paris, 1924, p. 118; W. R. Sickert, *The Southport Visitor*, 1924, p. 34; J. B. Manson, *The Life and Work of Edgar Degas*, London, 1927, pl. 23; *Kunst und Künstler*, Vol. 31 (1932), p. 12 (repr.); C. Mauclair, *Degas*, Paris, 1937, p. 126 (repr.); M. Rebatet, *Degas*, Paris, 1944, pl. 8; R. H. Wilenski, *Degas*, London, 1945; P. A. Lemoisne, *Degas et son oeuvre*, Paris, 1946–9, Vol. II, p. 237, No. 430; *19th Century French Pictures in the Burrell Collection*, The McLellan Galleries, Glasgow Art Gallery, n.d. [1949], repr. p. 22; T. J. Honeyman, *The Scottish Art Review*, Vol. II, No. 4 (1949), p. 8; L. Browse, *Degas Dancers*, London, 1949, pl. 34, No. 34

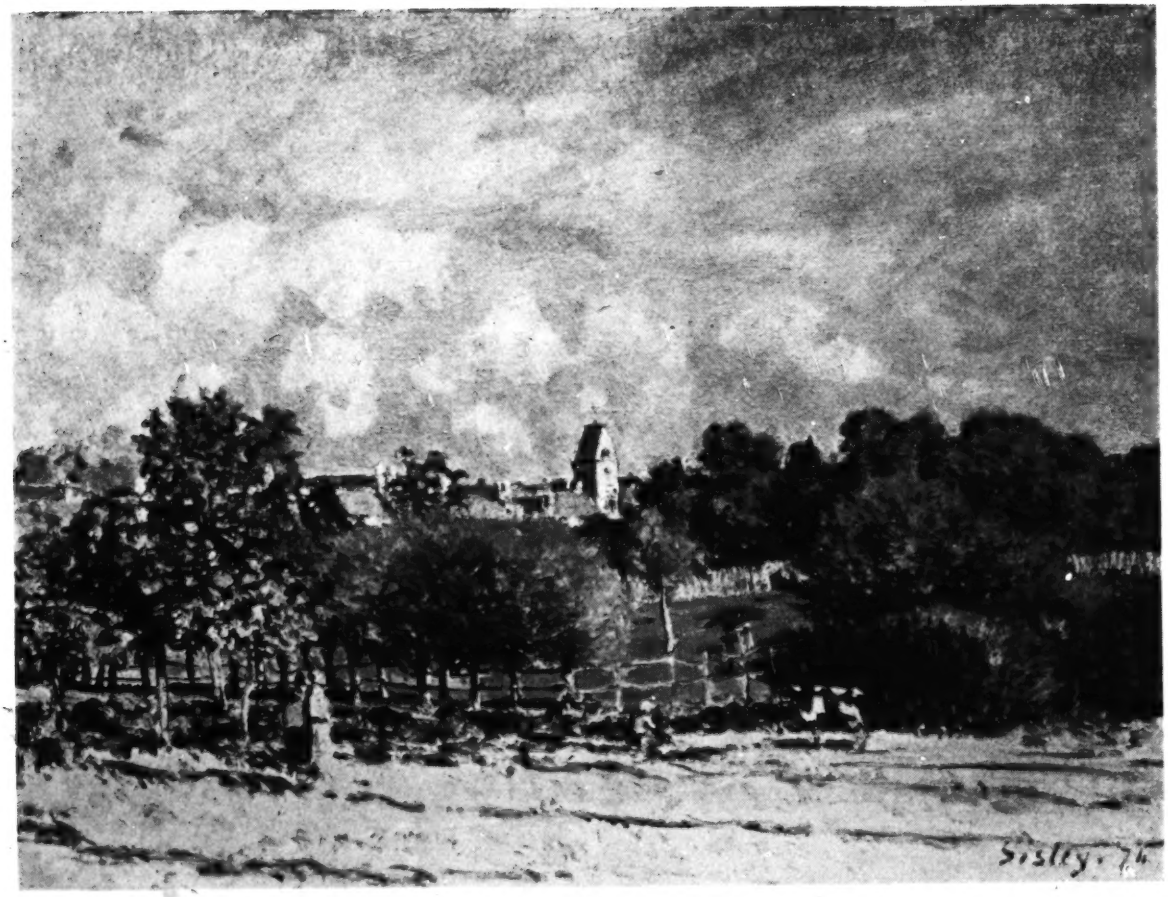
I. DAUMIER: THE MILLER, HIS SON AND THE ASS NO. 18



II. COROT: STUDY OF A WOMAN NO. 12

III. DEGAS: A GIRL LOOKING THROUGH OPERA GLASSES NO. 26

IV. BOUDIN: THE PIER AT TROUVILLE NO. 4



V. SISLEY: THE STEEPLE AT NOISY-LE-ROI NO. 49

VI. DAUMIER: THE BATHE

NO. 17

VII. DEGAS: THE DANCING CLASS: 'ADAGE'

NO. 28

VIII. CÉZANNE: ZOLA'S HOUSE AT MÉDAN

NO. 10

29. THE DANCER

Drawing, 12½×10 in. (31.8×25.4 cm.)

Inscr: 'A mon ami Fourcroix' and: 'Echappé sur pointes a la barre'

Coll: with the French Galleries, London

Exhib: Paintings from the Burrell Collection, The Arts Council (Scotland), 1947 (Cat. No. 27)

Fourcroix was an artist and critic

HENRI FANTIN-LATOUR (*Grenoble* 1836–*Buri* 1904)

He studied under his father, then with Lecocq de Boisbaudran and at the Ecole des Beaux-Arts. He was deeply impressed by Courbet, and worked in his studio in 1862. He was a friend of Ribot and they both suffered refusal at the Salon of 1859 and exhibited at the Salon des Refusés in 1863. He was a highly cultivated person and was much interested in music, particularly that of Wagner. He appreciated the Pre-Raphaelites and Whistler. He painted portraits, figure subjects and flower pieces and executed many splendid lithographs, some of which are of musical themes. He was a friend and defender of Manet and frequented the Cafe Guerbois. His friendship with the Impressionists is illustrated by his celebrated group portraits, the 'Hommage à Delacroix', the 'Atelier des Batignolles', and 'Un Coin de table', which are now in the Louvre.

30. CHRYSANTHEMUMS

Oil on canvas, 22×25½ in. (55.9×64.8 cm.)

Signed: Fantin 1874

Exhib: Paintings from the Burrell Collection, The Arts Council (Scotland), 1947 (Cat. No. 29)

Lit: The Studio, vol. 85 (1923), p. 255 (repr.); *19th Century French Pictures in the Burrell Collection*, The McLellan Galleries, Glasgow Art Gallery, n.d. [1949] repr. p. 27

31. BASKET OF PEACHES

Oil on canvas, 8¾×13 in. (22.2×33 cm.)

Signed: Fantin 75

Coll: Anon. Sale, Sotheby, 20.4.1934 (lot 34)

Exhib: Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 32)

Lit: 19th Century French Pictures in the Burrell Collection, The McLellan Galleries, Glasgow Art Gallery, n.d. [1949] repr. p. 26

32. SPRING FLOWERS

Oil on canvas, 12×9 in. (30.5×22.9 cm.)

Signed: Fantin 78

Coll: with Tempelaere

Exhib: Paintings from the Burrell Collection, The Arts Council (Scotland), 1947 (Cat. No. 28)

PAUL GAUGUIN (*Paris* 1848–*Dominique* 1903)

Son of a French father and a Peruvian mother, he lived in Lima with her family after his father's death, returning to France in 1855. In 1865 he went to sea and, after a spell of naval service during the Franco-Prussian war, became a clerk in a stockbroker's office, and later a bank agent. In 1873 he married a Danish girl. He painted as a hobby in his spare time, and collected the work of the Impressionists. In about 1877 he met Pissarro and other members of the Impressionist group, exhibiting with them in 1880, 1881, 1882 and 1886. In 1883 he gave up his job to devote himself entirely to painting, staying with Pissarro at Pontoise and Rouen, and later left his family and in 1885 went to live at Pont-Aven in Brittany. He reacted against Impressionism and gradually developed a personal style which he termed 'Synthetist-Symbolic', conveying emotional and mental rather than natural images in a decorative form. A journey to Martinique in 1887, from which he returned, penniless and ill, the next year, strengthened this approach and increased the brilliance of his palette. Again at Pont-Aven, he tried to communicate his ideas to his friends Sérusier and Emile Bernard. In 1888 he stayed with Van Gogh at Arles for two stormy months at the end of which Van Gogh had a nervous breakdown and attempted to kill Gauguin. From 1891 to 1893 he was in Tahiti, returning to Paris for two years, and finally left Europe again in 1895 to live amongst the natives in Tahiti and later in Dominique, one of the Marquesas Islands, where he died in great poverty in 1903. He painted portraits and landscapes, frequently as a setting for figure compositions, and his ideas of pure colour and *synthesis* influenced the painters of the Fauve school.

33. A BRETONNE

Coloured chalk on paper, 18×12 in. (45.7×30.5 cm.)

Exhib: Paintings from the Burrell Collection, The Arts Council (Scotland), 1947 (Cat. No. 31)

Lit: *19th Century French Pictures in the Burrell Collection*, The McLellan Galleries, Glasgow Art Gallery, n.d. [1949], repr. p. 12

THÉODORE GÉRICAULT (*Rouen* 1791–*Paris* 1824)

One of the leaders of the Romantic movement in the early 19th century, he studied under Carle Vernet and Guérin. His early works reflected the influence of Gros. In 1816 he went to Italy where he was much impressed by Italian painting and by the horse races in Rome. In 1817 he returned to Paris and began work on his celebrated 'Le Radeau de la Méduse' which was exhibited at the Salon of 1819. In 1820 he accompanied Charlet to London and his love of equestrian subjects found expression in his paintings of Epsom. He also executed an important series of lithographs. He was on friendly terms with Delacroix and with some of the English artistic colony settled in Paris. His last years were marked by considerable suffering, and he died after a fall from a horse.

34. LE HARAS

Oil on canvas, 8×10 in. (20.3×25.4 cm.)

35. PIEBALD STALLION IN STABLE

Oil on canvas, 12¼×15¼ in. (31.1×38.7 cm.)

ADOLPHE HERVIER (*Paris* 1818–1879)

He was the pupil of his father, of Cogniet, Decamps and Isabey, and travelled much in his youth. He lived in a nomadic fashion. In 1844 he visited Dover. He exhibited only occasionally at the Salon and his work met with little success, though it was praised by the de Goncourt brothers. He organized several sales of his painting which would have failed completely without the assistance of the painter Boulard. He was almost completely forgotten by the time of his death. He worked on a small scale, and loved the picturesque; as Théophile Gautier said of him, he surprised nature 'aux heures ou elle n'attend personne, ne redoute aucune critique et se livre, pour s'amuser, a des effets bizarre'. He also executed prints and lithographs.

36. A VILLAGE STREET, BARBIZON

Oil on panel, 9×12½ in. (22.9×31.8 cm.)

Signed: Hervier

Exhib: Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 46); Paintings from the Burrell Collection, The Arts Council (Scotland), 1947 (Cat. No. 48)

JOHANN BARTHOLD JONGKIND

(*Latrop, Holland* 1819–*La Cote-St André, Isère*, 1891)

After being taught by the landscape painter Schelfort in Holland, he went to Paris in 1846 to become the pupil of Isabey. He travelled through France, Flanders and Switzerland, painting from nature, and also went to London. He made several stays at Honfleur and Le Havre, and was a friend of Boudin, with whom he advised Monet. He was solely interested in conveying his visual impression, concentrating on the effects of colour and light on a landscape, and leaving out all but the most essential detail. He never worked directly with the Impressionists or exhibited in their group shows (though he was represented at the Salon des Refusés in 1862), but his painting had, nevertheless, a profound influence on the artistic movement of his period.

37. A STREET IN PARIS

Oil on canvas, 13½×16½ in. (34.3×41.9 cm.)

Signed: Jongkind Jeudi 7 Avril 1888 (?)

Exhib: International Exhibition, Glasgow, 1901 (Cat. No. 1405); Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 64); Paintings from the Burrell Collection, The Arts Council (Scotland), 1947 (Cat. No. 41)

EDOUARD MANET (*Paris* 1832–1883)

A pupil of Couture at the Ecole des Beaux-Arts for six years, he admired and copied works by the Venetian, Dutch and Spanish masters and also Delacroix. He had a success the first time he exhibited at the Salon in 1861 and continued throughout his life to exhibit, or attempt to exhibit there. In 1863, after being rejected, he exhibited at the Salon des Refusés. He had by this time met Degas and Baudelaire. In 1865 he went for a fortnight to Spain, a country which had always played a large part in his imagination and conceptions. This visit, and particularly the work of Velazquez and Goya, made a

deep impression on him, though thereafter he drew his subject matter more from contemporary Parisian life. In 1866 he met Zola and the chief members of the Impressionist group who frequented the Café Guerbois; through them he became interested in painting out of doors and adopted the lighter colours of the Impressionist palette, though he never showed at the Impressionist exhibitions. At the Paris World Fair of 1867 Manet, like Courbet, organized a one-man show of his work in a specially constructed pavilion, but it met with little success. A staff-officer during the war of 1870, he rejoined his family near Bordeaux during the Commune, and painted landscapes, as well as his usual subjects—portraits, nudes, groups and genre scenes. He was ambitious for both social and financial success, and in 1882 was made a Chevalier de la Légion d'Honneur. Towards the end of his life he suffered much from illness and found it easier to use pastel, which he employed particularly for female studies. His work is catalogued by P. Jamot and G. Wildenstein (*Manet*, Paris, 1932, 2 vols.), and A. Tabarant (*Manet et ses oeuvres*, Paris, 1947).

38. A PINK ROSE AND A YELLOW ROSE

Oil on canvas, $12\frac{1}{4} \times 9\frac{1}{2}$ in. (31×24 cm.)

Signed: Manet

Coll: Mary Laurent; Mme Angelot; with Etienne Bignou; Leonard Gow; with Reid and Lefevre

Exhib: Exposition d'oeuvres des Dix-Neuvième et Vingtième Siècles, Paris, June-July 1925 (Cat. No. 74); Cent Ans de Peinture Française, Galerie Georges Petit, Paris, June 1930 (Cat. No. 15); Corot to Cézanne, Reid and Lefevre, London, June 1936 (Cat. No. 29); Paintings from the Burrell Collection, The Arts Council (Scotland), 1947 (Cat. No. 50)

Lit: T. Duret, *Histoire de Edouard Manet et de son oeuvre*, Paris, 1902, p. 275, No. 317; A. Tabarant, *Manet, Histoire catalographique*, Paris, 1931, p. 427, No. 391; P. Jamot and G. Wildenstein, *Manet*, Paris, 1932, No. 515, Fig. 417; A. Tabarant, *Manet et ses oeuvres*, Paris, 1947, p. 455, Fig. 420; *Art News*, New York, November 1949, p. 43; *19th Century French Pictures in the Burrell Collection*, The McLellan Galleries, Glasgow Art Gallery, n.d. [1949], repr. p. 29.

39. STILL LIFE: A HAM

Oil on canvas, $12\frac{3}{8} \times 15\frac{3}{4}$ in. (32×42 cm.)

Signed: Manet

Coll: Pertuiset Sale, Paris, 6.6.1888 (lot 4); E. Degas, Sale, Paris, 26.3.1918 (lot 75, repr. p. 59); with Bernheim-Jeune; with Etienne Bignou; Leonard Gow

Exhib: Exposition Manet, Ecole Nationale des Beaux-Arts, Paris, January 1884 (Cat. No. 97); Inaugural Loan Exhibition, Kirkcaldy Art Gallery, Glasgow, 1925 (Cat. No. 41); Masterpieces of French Art, Agnew, London, June-July 1926 (Cat. No. 6); Cent Ans de Peinture Française, Galerie Georges Petit, Paris, June 1930 (Cat. No. 16); Manet, Musée de L'Orangerie Paris, 1932 (Cat. No. 74); Corot to Cézanne, Reid and Lefevre, London, June 1936 (Cat. No. 28)

Lit: T. Duret, *Histoire de Edouard Manet et de son oeuvre*, Paris, 1902, p. 26, No. 267; *Les Arts* (No. 166), Paris, 1918, p. 23; E. Moreau-Nélaton, *Manet raconté par lui-même*, Paris, 1926, Vol. II, Fig. 286; A. Bertram, *Manet*, London, 1931, pl. XXIII; A. Tabarant, *Manet, Histoire catalographique*, Paris, 1931, p. 383, No. 339; P. Jamot and G. Wildenstein, *Manet*, Paris, 1932, No. 387, Fig. 443; *Cahiers d'Art*, July 1930, No. 5, p. 251; A. Tabarant, *Manet et ses oeuvres*, Paris, 1947, p. 389, Fig. 364; P. A. Lemoisne, *Degas et son oeuvre*, 1946-9, Vol. I, p. 180; Bernheim le Villers, *Little Tales of Great Artists*, Paris-New York, 1950, p. 39.

Painted at Bellerne in 1880

40. PORTRAIT OF MADAME MARIE COLOMBIER

Oil and charcoal on canvas, 22×14 in. (53×34 cm.)

Signed: Manet

Coll: Mme Colombier; A. Pellerin; with Bernheim-Jeune, Paris

Lit: P. Jamot and G. Wildenstein, *Manet*, Paris, 1932, No. 419; A. Tabarant, *Manet et ses œuvres*, Paris, 1947, p. 397, Fig. 489; J. Rewald, *Edouard Manet Pastels*, Oxford, 1947, No. 6; *19th Century French Pictures in the Burrell Collection*, The McLellan Galleries, Glasgow Art Gallery, n.d. [1949], repr. on cover

Manet had invited Mlle Marie Colombier, a well-known actress of the period, to his studio and painted her portrait. She was delighted with the picture, writing to express her thanks: 'Cher maitre, il m'a été impossible d'aller vous remercier de vive voix comme je me le proposais. Récevez, je vous prie, mes excuses, mes remerciements, et l'expression de mon admiration pour votre grand talent. Votre modèle reconnaissante et reconnaissable, Marie Colombier.'

The portrait had considerable success in the actress's circle, or in the 'Colombier' of Marie, as it was called, where Manet was none too popular, as is shown by a letter of Jules Claretie, the writer and Director of the *Comédie Francaise*, to Manet. (*cf.* A. Tabarant, *loc. cit.*)

Executed in January-February 1880, at the same period as Manet's portraits of Mme Clemenceau, Cabaner, and Chabrier.

GEORGES MICHEL (*Paris* 1763–1843)

He was of peasant origin and led a wandering life, developing his style with the help of Taunay and Bruandet. He painted exclusively landscapes, and was much influenced by Dutch painting which he copied and later, becoming a dealer, restored and sold.

41. THE MILL

Oil on canvas, 24×30 in. (61×76 cm.)

Coll: Heinemann Gallery, Munich; with the Leicester Galleries, London

Exhib: Landscape in French Art, Royal Academy, London, 1949-50 (Cat. No. 155)

Presented by Sir William Burrell in 1948 to the Corporation of Berwick-on-Tweed

Lent by the Corporation of Berwick-on-Tweed

JEAN-FRANÇOIS MILLET (*Gruchy, near Cherbourg* 1814–*Barbizon* 1875)

Of peasant origin, he received his first instruction locally, and was sent on a municipal scholarship to Paris where he was a pupil in the studio of Paul Delaroche. He was influenced by eighteenth-century painters whom he imitated for a living, then by Tassaert, and painted genre, mythological and religious subjects. He was also influenced by Daumier. In 1848 he settled in Barbizon, which he only left for occasional visits to the Channel coast and a journey through Central France. A friend of Diaz, Rousseau, Dupré and Troyon, his life was uneventful, and he endured the greatest poverty and lack of success. His devotion to his ideals finds touching expression in Sensier's biography of him, published in 1881. He mainly painted scenes of country life, the majority of which contain either figures or animals. His drawings and pastels form an important element of his work; he also executed a number of prints. After his death his works obtained high prices and immense popularity, particularly in the United

States. Baudelaire's judgment: 'Au lieu d'extraire simplement la poésie naturelle de son sujet, M. Millet veut a tout prix y ajouter quelque chose' retains much of its force, though at its best his work was powerful and dramatic. No complete catalogue of his paintings exists; the standard work on the artist is E. Moreau-Nélaton, *Millet raconté par lui-meme*, Paris, 1921, 3 vols.

42. A SHEPHERDESS

Oil on panel, $11\frac{1}{8} \times 6\frac{1}{2}$ in. (28.4×16.5 cm.)

Signed: J. F. M.

Inscr: 25 Avril 1849 Jean-François Millet

Exhib: International Exhibition of Industry, Science and Art, Edinburgh, 1886 (No. 1124) (?); Paintings from the Burrell Collection, The Arts Council (Scotland), 1947 (Cat. No. 57)

ADOLPHE MONTICELLI (*Marseilles* 1824–1886)

He studied under Rey and Aubert, and also learnt from the Venetian school, Rembrandt and Watteau. He was an admirer of Delacroix and friendly with Diaz. His work consists of portraits, landscapes and *fetes-galantes*, and was distinguished by his bold and novel use of colour, which caused it to be admired by Van Gogh.

43. AUTUMN IN THE FIELDS

Oil on panel, $17\frac{1}{2} \times 25\frac{1}{2}$ in. (44.5×34.3 cm.)

Signed: A. Monticelli

44. THE BAZAAR, MARSEILLES

Oil on board, $14\frac{1}{2} \times 23$ in. (36.8×58.4 cm.)

Signed: A. Monticelli

On the reverse is a study of five children

Exhib: International Exhibition, Glasgow, 1901 (Cat. No. 1314); Paintings from the Burrell Collection, The Arts Council (Scotland), 1947 (Cat. No. 59)

Lit: *19th Century French Pictures in the Burrell Collection*, The McLellan Galleries, Glasgow Art Gallery, n.d. [1949], repr. p. 10

CAMILLE PISSARRO (*Ile de St Thomas* 1830–*Paris* 1903)

He came to school in Paris between 1842-7, returning to the Danish West Indies, where he worked as a clerk in his father's general store, devoting all his spare time to drawing. Eventually he left home and went to Venezuela in company with a Danish painter, Fritz Melbye. In 1855 he returned to Paris, and worked in various studios including the Académie Suisse, where he met Monet in 1859, and later Cézanne and Guillaumin. He was influenced by Courbet, Delacroix and, above all, by Corot, and painted mainly out of doors. In 1859 one of his landscapes was accepted at the Salon, where his work was hung every year from 1864 to 1870 (except for 1867); in 1863 he exhibited at the Salon des Refusés. In 1866 he settled at Pontoise, and in 1869 moved to Louveciennes, whence he fled in 1870

on the outbreak of the Franco-Prussian war. Out of some 1,500 pictures left in his studio, he recovered only 40 on his return to France in 1871. He spent the period of the war in London with Monet. After his return, he lived again at Pontoise, and took part in all aspects of the Impressionist movement, actively participating in all the group exhibitions (1874, 1876, 1877, 1879, 1880, 1881, 1882 and 1886). In 1884 he moved to Eragny, where the work of Seurat led him to experiment with Divisionism, but after 1888 he reverted to his earlier style. His influence on the early development of Cézanne and Gauguin was considerable. His work is catalogued by L. Venturi and R. Pissarro: *Camille Pissarro, son art, son oeuvre*, Paris, 1939, and his *Letters to his son Lucien*, edited by J. Rewald, were published in English in New York, 1943.

45. A NUDE GIRL BATHING

Gouache on board, $5\frac{1}{4} \times 4\frac{3}{4}$ in. (13.3×12.1 cm.)

Signed: C. Pissarro

Coll: with Léonce Rosenberg; with the Leicester Galleries, London

Exhib: Pissarro Exhibition, Leicester Galleries, London, 1920 (Cat. No. 75)

THÉODULE RIBOT (*St Nicolas-d'Attez, Eure* 1823–*Colombes, Seine* 1891)

He studied under Glaize and later in Germany. On his return to Paris he lived by executing copies after Watteau for the American public. He was influenced by Chardin and Ribera amongst others, specializing in still-lifes which were much appreciated. He also painted portraits and religious works.

46. THE COOKS

Oil on canvas, $29\frac{1}{2} \times 24\frac{1}{2}$ in. (75×62.2 cm.)

Signed: Ribot 1862

Coll: with Alex. Reid

Exhib: Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 35); Paintings from the Burrell Collection, The Arts Council (Scotland), 1947 (Cat. No. 68)

47. THE ROSARY

Oil on canvas, $29\frac{1}{2} \times 23\frac{1}{2}$ in. (75×59.7 cm.)

Coll: with Gérard fils

Exhib: Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 17)

Lit: The Studio, Vol. 85 (1923), p. 64 (repr.); *19th Century French Pictures in the Burrell Collection*, The McLellan Galleries, Glasgow Art Gallery, n.d. [1949], repr. p. 18

GUSTAVE RICARD (*Marseilles* 1823–*Paris* 1873)

He was a pupil of R. Aubert and L. Cogniet and on arriving in Paris at the age of 20, spent much time in the Louvre copying Correggio, Titian, Van Dyck and Rembrandt. He travelled widely and visited many countries including England, Germany and Spain. His portraits earned him considerable success and indicate that he worked in the same style as Carrière.

48. THE JUG

Oil on panel, $13\frac{3}{4} \times 9\frac{3}{4}$ in. (34.9×24.8 c.m)

Exhib: Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 15)

ALFRED SISLEY (*Paris* 1839–*Moret-sur-Loing* 1899)

Born in Paris of English parents in 1862, he entered the Ecole des Beaux-Arts and worked in the studio of Gleyre where he made friends with Bazille, Renoir and Monet. His earliest work is influenced by Corot, Courbet and Daubigny. He left Gleyre in 1863 and worked in the open at Chailly, near Barbizon, with his friends, and the next year at Marlotte, in the forest of Fontainebleau, with Renoir. He sent his works to the Salon, and was sometimes accepted. In 1867 he was at Honfleur. He went for a while to England after the Franco-Prussian war, which diminished his income and forced him to rely on his painting for a livelihood; as a consequence he endured great poverty. Back in France, he worked at Argenteuil, Louveciennes, Marly, Bougival and Pontoise. After another journey to England in 1874 and a stay at Sevres from 1875-9, he settled finally at Moret in 1882. He took part in the Impressionist exhibitions of 1874, 1876, 1877 and 1882, and the dealer Durand-Ruel organized a one-man show for him in 1883, and showed his work in New York in 1886. His death came before his own work and that of the Impressionists was properly recognized.

49. THE STEEPLE AT NOISY-LE-ROI PLATE V

Signed: Sisley '74

Coll: Baron Henri de Rothschild

Exhib: Exposition, Paul Rosenberg, Paris, 1904 (Cat. No. 42); Paintings from the Burrell Collection, The Arts Council (Scotland), 1947 (Cat. No. 71)

Lit: *19th Century French Pictures in the Burrell Collection*, The McLellan Galleries, Glasgow Art Gallery, n.d. [1949], repr. p. 11

JOSEPH CRAWHALL (*Morpeth* 1861–1913)

The son of a Northumberland squire of means who was a close friend and collaborator of Charles Keene, he grew up in an artistic atmosphere. He studied in Paris and is believed to have worked in the studio of Aime Morot. He adhered to the group of young Scottish painters who were later to be known as the Glasgow School, and before he was twenty he was working with them at Brig o' Turk. He was influenced by Manet, by Whistler and by eastern art. He spent some time in Tangiers, and a graphic description of his life there was given by R. B. Cunningham Grahame, *Writ in Sand*, London, 1932. He was a member of various artistic societies and held a one-man show in Glasgow in 1894 and another in London in 1912. Much of his work consists of drawings of animal life and he would spend long hours in the fields. He was extremely self-critical and destroyed a large proportion of his work.

50. THE BLACK COCK

Gouache on linen, 14½×18½ in. (36.8×47 cm.)

Signed: J. Crawhall

Exhib: International Exhibition, Glasgow, 1901 (No. 1070); Crawhall, Paterson's Gallery, London, 1912 (Cat. No. 21); The National Gallery of Scotland, Edinburgh, 1922-23; Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 115); Scottish Art, Royal Academy, London, 1939 (Cat. No. 664)

Lit: D. S. MacColl, *Nineteenth Century Art*, Glasgow, 1901, p. 100

51. PERFORMING DOGS AT THE CIRCUS

Watercolour with gouache on paper, 17×23 in. (43.2×58.4 cm.)

Signed: J. Crawhall

Coll: with Alex. Reid; W. A. Coats

Exhib: Crawhall, A. Reid, Glasgow, 1894 (Cat. No. 2); Crawhall, Paterson's Gallery, London, 1912 (Cat. No. 24); Scottish Art, Royal Academy, London, 1939 (Cat. No. 661)

Lit: G. Baldwin Brown, *The Glasgow School*, Glasgow, 1908, pl. V; Rinder, *Art Journal*, 1911, pl. 75

52. THE CIRCUS RIDER

Gouache on paper, 16×15 in. (40.6×38 cm.)

Signed: J. Crawhall

53. THE MAGPIE

Gouache on linen, 12×17 in. (30.5×43.2 cm.)

Signed: J. Crawhall

54. THE MINORCA COCK

Gouache on linen, 15¾×14 in. (40×35.6 cm.)

Signed: J. Crawhall

Coll: with Dicksee, Glasgow (?)

Exhib: Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 94); Paintings from the Burrell Collection, The Arts Council (Scotland), 1947 (Cat. No. 17)

55. THE OLD COW

Watercolour on linen, 12×18 in. (30.5×45.7 cm.)

Signed: J. Crawhall

Exhib: Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 96)

56. THE ROOK'S NEST

Gouache on linen, 22×17 in. (56×43.2 cm.)

Signed: J. Crawhall

Exhib: Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 116)

57. TIGERS

Gouache on linen, 14½×23¼ in. (36.8×59 cm.)

Signed: J. Crawhall

58. THE BULLFIGHT: SAN ROQUE

Watercolour on paper, 9×16½ in. (23×42 cm.)

Exhib: National Gallery of Scotland, Edinburgh, 1922-23; Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 112); Paintings from the Burrell Collection, The Arts Council (Scotland) 1947 (Cat. No. 19)

Lit: D. Martin, *The Glasgow School*, London, 1897, pl. facing p. 8; *The Studio*, Vol. 83 (1922), p. 184

59. TED SLOAN, AMERICAN JOCKEY

Gouache on linen, 13½×15 in. (34.3×38 cm.)

Signed: J. Crawhall

Exhib: Loan Exhibition of the Burrell Collection, National Gallery, Millbank, 1924 (Cat. No. 117)

Early Opinions and Recollections concerning some of the artists represented in this exhibition

BONVIN

'Like Rembrandt, Bonvin can, by dint of sheer sincerity, make uncooked meat quite possible material for his art. It is so much more than meat, it is meat surrounded by atmosphere, it is meat in relation to the home. Or, near a glowing copper-pan, there is perhaps a vegetable—and the instruments in Bonvin's orchestra are delivered of resonant notes. Or, upon the kitchen slab, there is a flat, round, creamy cheese, cut already, and a little oozing. It is painted perfectly, just at the very moment when the *bonne Brie* should be eaten with gratitude.'

Sir F. Wedmore, *Painters and Painting*, London, 1912.

BOUDIN

'Boudin's wind is a second Empire wind, enough for refreshment and not too much for the amenities of conversation and curiosity.'

W. R. Sickert, 'Mr Burrell's Collection at the Tate', *The Southport Visitor*, 1924, p. 34, quoted in *Sickert: The Man and His Art; Random Reminiscences*, edited by William Henry Stephenson, Southport, 1940.

COROT

'I think Corot's marvellously clear good sense, his long course of early carefulness, the slow growth of his style and, above all, its sole foundation on nature, prevented him, when he once attained the expression of his own ideas, from ever feeling that doubt of his style and that uneasy wish to turn back and see if nothing has been left behind. Do not mistake me when I speak of his style as founded solely on nature. I do not mean that he brought no art to his work and that he thought of nothing but truth. I do not mean that through eagerness for the thing itself he was indifferent to the way a thing was done. It was *not* all the same to him whether he put on his paint thin or thick so that he got the tone right. Nor was he careless what pattern his composition and handling might make on his canvas, provided he had the warrant of nature for all that he did.'

'Corot was quite sincere in his intention to render the open air, and surely no one denies the reality of open-air colours, or that they are as beautiful, subtle and varied as the pigments in a colour box or the stuffs in a draper's shop. So much for Corot's realism. There is also decorative beauty in his art, as I have hinted, consonant with, and to my mind, inseparable from, his view of the world. One dare not say how much of his beauty is, as it were, realism sublimed. Your eye embraces his pictures in their entirety and nothing distracts or worries the attention. A great part of this unity, this harmony, comes from his logical and consistent rendering of atmosphere, the result of his most unusually complete grasp of the field of vision as a whole. Yet we may detect a residuum that is pure style distinguished from observation of nature.'

R. A. M. Stevenson, *The Art Journal*, London, 1889.

'I only saw Corot once. It was in some woods near Paris, where I had gone to paint, and I came across the old gentleman unexpectedly, seated in front of his easel in a peasant guise. After admiring his work I ventured to say: "Master, what you are doing is lovely, but I cannot find your composition in the landscape before us!" He said: "My foreground is a long way ahead", and sure enough, nearly two hundred yards away, his picture rose out of the dimness of the dell, stretching a little beyond the vista into the meadow.'

George Moore, *Impressions and Opinions*, London, 1913, pp. 76–77.

COURBET

'I never met a man who more entirely conveyed to me the impression of perfect simplicity and honesty. His politeness takes rather the form of kindness and gentleness than ceremony, and so remarkable is this gentleness that one asks how this quiet, beautiful man can have had fire enough in him to fight the world so long. But the fire flashes out now and then in moments of imperious energy. He said to me once: "Mettez vous en face de la nature, et puis peignez comme vous sentirez—pardieu!"—The final *pardieu* was electrical, and whenever I set myself to work from nature it rings in my memory yet.'

P. G. Hamerton, *Painting in France after the Decline of Classicism*, London, 1869, p. 13.

'But Courbet's "realism" has the new meaning of limiting art to the present, and of embracing that present with generous gusto. This actuality, the bounce of an ordinary present into the romance of painting, counted for most in the immediate imaginative shock Courbet gave to his contemporaries; but actualism served a deeper need; Courbet's realism is the hunger of nineteenth-century art for the full, visible beauty of an object. The special interest of this art requires that the object shall not be imagined and abstractly constituted, but present, to be scrutinized and yield up the secret and bloom of its life. An interest like this, when it emerges, claims its intense votary. Courbet may therefore well be blind to rhythm, to drama, to the side of association in objects, and believe that all painting is included in grasping full, fresh, undeflowered, the adorable aspect, the still-life, that an eyeful of space presents when it is studied in its constituents of colour, light and air.'

D. S. MacColl, *Nineteenth Century Art*, Glasgow, 1902, p. 147.

CRAWHALL

'As he stood in the smoking-room of the Hotel Continental in Tangier, dressed in a faded red hunting-coat that had turned almost the colour of a mulberry through exposure to the weather and the fierce sun of Northern Africa, holding a velvet cap in one hand, and in the other his crop and a pair of weather-stained rein-worn dog-skin gloves, his face almost as weather-beaten as his gloves, few would have taken him for a great artist and a man of genius. He had the air of a second whip to a provincial pack of hounds down on his luck and looking for a place. His cord riding breeches hardly met his cracked and ill-cleaned boots. His spurs were rusty, and had it not been for his hands, well-shaped and delicate, his sleek dark head, and deep brown, almost chocolate eyes, eyes that impelled you to follow them, he might have gone straight on the stage, without any make-up, to play Tony Lumpkin.

'Although he spoke to no one, it was evident that he had seen not only every person in the room, but every object in it. For a considerable time he sat, turning over listlessly the pages of *The Field*, and drinking several stiff whiskies and sodas, that had no effect upon him, except to seem to seal his lips more firmly, not that it seemed a voluntary act, but something born with him, as were his lustrous eyes or his sleek head. His slightly bandy legs he had acquired through early riding, for he was seldom off a horse, holding that Providence would have bestowed four legs on a man had he intended him to go afoot. The man was Joseph Crawhall, known to his friends as "Creeps"—why, no one seemed to know. . .

'"Creeps" would be ready in a moment, so she said, and was just putting on his shirt that she had washed and ironed for him. She added, she would be sorry when he went, for of all the men that she had known

he gave least trouble, speaking but little, eating 'not more than eats a sparrow; no senor,' drinking much 'wiski' and when not asleep had drawn with charcoal, on the walls of her room, pictures of horses, cows, goats and animals of every kind, and a sketch of her own head, better by far than any photograph.'

R. B. Cunninghame Grahame, *Writ in Sand*, London, 1932.

DAUMIER

'The value of Daumier lies in his vitriolic wit and his sense of what can be expressed in white paper and certain gradations of granulated black. His paintings are valuable in the degree that they conform to the scale and the chiaroscuro of his lithographs. There is nothing to prove that if Daumier had been subsidized, he would have become a great painter, and the world would, certainly, have been the poorer by the exclusion of some of the innumerable ideas that constitute the wealth of his lifework in lithography.'

W. R. Sickert, 'Mr Burrell's Collection at the Tate', *The Southport Visitor*, 1924 (repr.), quoted in *Sickert, The Man and His Art; Random Reminiscences*, edited by William Henry Stephenson, Southport, 1940.

DEGAS

'Degas is no mere realist. His ambition is not to provide you with information concerning the Ballet, though he may and does accomplish the task incidentally. It is not even his custom to paint from Nature; to set up his easel in front of an object which changes ever with a changing light seems to him an unwarrantable impertinence. If a subject interests him, he observes it until it takes on the proper aspect; and then, having noted its effect, he completes the work in his studio, unembarrassed by the accidental awkwardness of reality. . . .

'Half-a-dozen legs and arms, full of suggested movement, are shaped by his skill into a new pattern. At times his composition may give cause for Academical blasphemy, an it please him, he will set all his figures in the corner of the canvas and fill up with a wide expanse of bare boards. But originality is justified of her offspring, and the blasphemy recoils upon the head of the pedant. The painter's shining merit is his simplicity. Not in vain was he pupil of Ingres. Though his subject matter belongs to his own epoch, though he shows no respect for the properties and trappings of cheap classicism, yet none the less is he himself a classic. And in nothing so much does he exhibit his reverence for the austerity of the great masters as in the purification of his method of all that is cumbersome and clumsy. . . .

'We have said that, being an artist, Degas deems decoration an end in itself. But so accurate his observation that his pictures are in some sort documents of life. He seizes character with extraordinary insight, and tact.'

The National Observer (Edinburgh), October 31, 1891, pp. 603–604

'. . . at the root his drawing is as classical as Ingres', but by changing the subject-matter from antiquity to the boards of the opera-house, and taking curiosity for leading characteristic, he has created an art cognate and co-equal with Goncourt's, rising sometimes to the height of a page by Balzac. With marvellous perception he follows every curve and characteristic irregularity, writing the very soul of his model upon his canvas. He will paint portraits only of those whom he knows intimately, for it is part of his method only to paint his sitter in that environment which is habitual to her or him. With stagey curtains, balustrades, and conventional poses, he will have nothing to do. He will watch the sitter until he knows all of his tricks of expression and movement, and then will reproduce all of them and with such exactitude and sympathetic insight that the very inner life of the man is laid bare.'

George Moore, *Impressions and Opinions*, London, 1913, p. 227.

'. . . He said that the art of painting was to surround a patch of, say, Venetian red that it appeared to be a patch of vermilion. He said that painters too much made of women formal portraits, whereas their

hundred and one gestures, their *chatteries*, etc., should inspire an infinite variety of design: "J'ai peut-etre trop consideré la femme comme un animal", he queried some years later. . . .

'His whole-hearted adoration seemed among the moderns, to be given to Millet, to Ingres, and to the earlier Corot, and Keene, of course, he loved. He hated the "arty" and all exaggerated manifestations of aesthetic sensibility, real or affected. I said once that I couldn't see that so-and-so, who was at the time *le chouchou d'un cénacle*, was a genius. He said, drily, "Monsieur, c'est ne pas un génie. C'est un peintre". . .

'I watched him with interest one day when he was glazing a painting with a flow of varnish by means of a big flat brush. It represented a lady drifting in a picture gallery. He said that he wanted to give the idea of that bored, and respectfully crushed and impressed absence of all sensation that women experience in front of paintings. . . .

'Degas had the good-nature and the high spirits that attend a sense of great power exercised in the proper channel, and therefore profoundly satisfied. The sensation that seemed to me to be perpetual with him was comparable to the irrepressible laugh of a boxer who gets in blow after blow exactly as he intended. . . .

'There was his work, and, when his eyes were tired, there was conversation, there were endless rambles through the streets of Paris, and long rides in and on omnibuses. "Je n'aime pas les fiacres, moi. On ne voit personne. C'est pour ca que j'aime l'omnibus. On peut regarder les gens. On est fait pour se regarder les uns les autres, quoi?" And to what good effect he did so we all know.'

Walter Sickert, *Degas*, in *The Burlington Magazine*, 1917, pp. 183–191.